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to have increased with the growth of his business, which in 1807 he calls the "original American composition ornament manufactory, 96 S. 8th St. 5th door below Walnut." In 1811 we find him purchasing property from one Edwd. Burd, about which time he must have moved his business to 145 S. 10th St., at which address he was located until 1835 or 1836. In 1818 he was one of the many owners of the Olympia Theatre, while the last deed yet found on record on which his name appears is dated April 21, 1837. This is an assignment to him by John King, a gold-leaf manufacturer, to cover a debt. Neither he nor his wife appears to have left a will or administration in Philadelphia; after 1839 he disappears absolutely from the records where one might expect to find him. In 1839 he is listed as "Robert Wellford, gentleman, 12 Perry," at which time he must have retired from business and shortly after moved elsewhere, as he seems to have died away from the city.

This discovery of the name of an American manufacturer of composition ornament is of considerable interest; for undoubtedly he sent his products to cabinet-makers throughout the eastern seaboard, and the attribution of particular work to certain artisans on the basis of composition ornament is at once proved untrustworthy. The question whether he also made the mantels, or only the ornament, is not decided. There are in the Museum two doorways from Philadelphia which have some of the drapery ornament from a mould identical with that on the mantelpieces. The probability is that he furnished only the composition ornament, which was applied by individual joiners to suit their own fancy.

In July, 1814, when the Secretary of the Navy wrote to his agent in Philadelphia to order the swords and medals made for presentation to the victorious officers of the battle of Lake Erie, he suggested a representation of the engagement as the best subject for one side of the medal, and stated that the most desirable engraving of the subject was to be found in the Academy of Arts in Philadelphia. It is not improbable that our mantel ornament and the Perry

medal were done at about the same time and inspired by the same engraving.

The use of the American eagle as a decorative element at the time when these mantels were made was very popular in all parts of the then United States, principally as a motif for interior use. Carved in wood or cast in plaster or composition, it is also found upon furniture and furniture brasses. Asher Benjamin suggests its use upon a mantelpiece in his *American Builders' Companion*, 1817, and it has been very delightfully used in Goshen, Connecticut, over the corners of a doorway.

C. O. C.

PHOTOGRAPHS OF COMPARATIVE CLASSICAL MATERIAL

WITH the opening of the new classical wing in December, 1917, began a new era for the Classical Department. For the first time in its history the collection could be displayed in a manner worthy of its merits, so that in its new spacious and well-lit quarters the visitor can now properly study and enjoy each object. To increase still further the educational value of our collections, it has now been planned to place in each gallery a case of explanatory photographs. The material illustrated in these photographs will be manifold: for instance, stylistically related objects in other museums or private collections; better preserved replicas of our fragmentary statues, to show the missing parts; Greek vase paintings depicting the uses of the various shapes of Greek vases, bronze strigils and other implements; the different types of Greek, Etruscan, and Roman tombs in which many of our objects have been found; scenes exemplifying ancient technical processes; maps illustrative of contemporary history; and so forth. In short, the scheme is to supply the public with the archaeological background which will give them a greater understanding and appreciation of our collections.

The case containing such "illustrative material" for the large Hall of Sculpture was the first to be completed and has now been placed on exhibition. The photographs are mounted on cardboards, ar-

ranged in book form, so as to be conveniently viewed and yet to occupy the minimum space. As more photographs are added, they can be easily inserted in their proper places. Concise descriptions relating the material shown in the photographs to our own objects are given with each photograph or set of photographs.

To present a clear idea of the scheme adopted, and to show the variety of its application, we may enumerate some of the comparative material now displayed. To illustrate the archaic Greek representation of the male and female types more fully than is done in the few statues and reliefs in our collection, are shown views of a number of the early "Apollos" and "Maidens" in the Athens museums. The various types of Greek tombstones are compared with related material in other collections. We can learn how to reconstruct the missing parts in our torsoes of Aphrodite Anadyomene, of Narkissos, of a Niobid, or of our statue of Eirene, from the views of better preserved replicas. Our horseman is compared with a similar relief in which two riders are preserved, which suggests that also in our relief there was originally a second figure. Photographs

of other heads of Epicurus, with the name inscribed, show why our marble head has been identified as a portrait of that philosopher. The condition of the statue of our market woman before the addition of any restorations can be seen in a photograph made before that work was undertaken. Our statue of a lion is compared with similar lions from the Nereid Monument, now in the British Museum. A series of other replicas of our fifth-century athlete head and of our bearded head from a herm show that the Greek originals of these Roman copies must have been famous works. Photographs of sculptures known to have been executed by Skopas or by Praxiteles enable the visitor to appreciate the reasons why several objects in our collection have been stylistically related to those masters' products.

It is hoped that such comparative studies will not only increase the intelligent interest in our collections, but also train the artistic appreciation of them. Above all, they should make us realize the interrelation of the products of classical culture, and thus help us, as we view a single object, to obtain a vision of the setting in which it had its place.

G. M. A. R.

RECENT ACCESSIONS

THE THREE QUEENS,¹ a pastel by Edwin A. Abbey, has been given to the Museum by Mrs. Abbey and has been shown in the Room of Recent Accessions since the first of January. In it a funeral procession with three coffins and mourners is seen passing over a hilltop, against the sunset sky. The theme was suggested to the artist by the poem, *The Dirge of the Three Queens*, in the fifth scene of the first act in *The Two Noble Kinsmen*, perhaps by John Fletcher. The poem is as follows:

Urns and odours bring away!
Vapours, sighs, darken the day!
Our dole more deadly looks than dying;
Balms and gums and heavy cheers,
Sacred vials filled with tears,
And clamours through the wild air flying!

¹H. 29 in.; W. 45½ in.

Come, all sad and solemn shows,
That are quick-eyed Pleasure's foes!
We convent naught else but woes.

A SKETCH BOOK BY SIR JOSHUA REYNOLDS. A document of considerable interest, a sketch book of Sir Joshua Reynolds, has lately been given to the Museum by W. A. White. It is 7¾ by 5 inches in size, consists of eighty-eight sheets, and is bound in parchment. It is one of the sketch books which the artist used on his Italian trip in 1749-52, from his twenty-sixth to his twenty-ninth year. Two of these Italian sketch books are in the British Museum, two in the Soane Museum, one belonged to R. Gwatkin, and several others (of these ours is one) were the property of the poet Rogers, and at the sale of his